

# MUSICAL FOUNTAIN

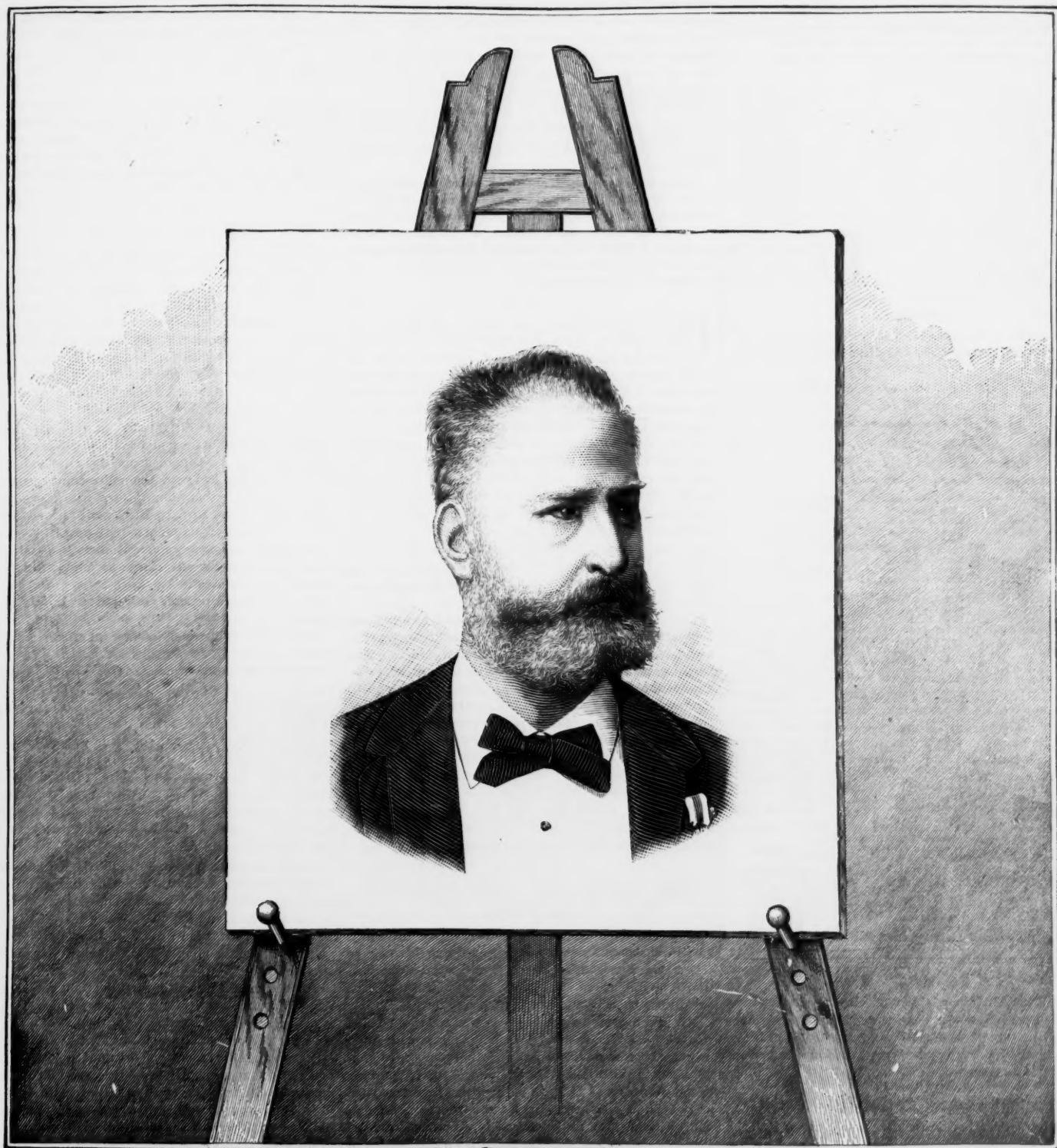
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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CARLYLE PETERSILEA.

## THE MUSICAL COURIER.

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WILLIAM J. BERRY,

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Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.  
PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

## CONTRIBUTORS.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galusi,	Stuart Robson,
Lotta,	Haas Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Donizetti,
Fursch-Madi,	Del Puente,	William W. Gilchrist,
Catherine Lewis,	Joseffy,	Mrs. Helen Ames,
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Calixa Lavalée,	Carlyle Petersilea,	

## NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

THE withdrawal from the Cincinnati Musical Club of a few members whose names were unknown to the people of Cincinnati a year and a half ago can have no other effect than that of depriving those who have gone out of the advantages of the club. The usefulness of that excellent institution will not be impaired by the action of a few comparative strangers.

THE newspapers are making a great blunder in attributing hostilities to Mlle. Nevada and Sig. Arditi. They are the best of friends. The recent incident at Chicago, when Arditi apparently refused to let the orchestra accompany "Home Sweet Home" for Mlle. Nevada's encore, was based on the fact that the musicians were not prepared for the public demand for that time-worn song. Consequently, as every musically educated person will easily understand, the conductor was loth to have them play it, and the execution of the accompaniment showed that the conductor's judgment was correct, and that without music and a rehearsal, *ensemble* numbers, even if they be as easy and as time-worn as the song in question, cannot be a success. The newspapers in this instance, especially in Chicago, should have a little more knowledge of the facts, and then they would not make themselves ridiculous in the eyes of those who know the truth of the matter.

IN referring to the works of American-born composers performed at the last Novelty Concert, one of the critics makes it a point to state, in a derogatory way, that they were all more or less influenced by the modern school. We, for our part, consider this slur quite a compliment, not only to the composers, but also to the dead reformer and begetter of the modern school, Richard Wagner. For what better proof could there exist of his greatness than the enormous influence his genius wields over his contemporaries and his successors? As for the followers of the modern school, they can stand by the example and teaching of Beethoven, who so fitly proved his sentiments in the following words:

"While we acknowledge that the old masters were fully justified in adhering to simplicity, we cannot desire to imitate them in their blind obedience to arbitrary laws, some of which are mere millstones round the neck of imagination, only serving to frighten the beginner and impede his progress. Time goes on, and what sufficed for one age appears to the next as a woeful shortcoming."

THE MUSICAL COURIER has received the circular, issued by Dr. S. N. Penfield, calling a meeting of the musical profession of New York and adjacent cities on the evening of April 22. This is timely and wise, and we heartily indorse the project. There should be an overflowing meeting of the profession—pianists, organists, singers, orchestral men, teachers in all branches and journalists—to welcome to the metropolis, next July 1, 2 and 3, the representative musicians who will gather from all parts of the Union. It was eminently fit that the Music Teachers' National Association should hold its next meeting in New York, with its unrivalled facilities and advantages, musical and otherwise, and we trust the association will see that its best interests lie in holding its meetings regularly in this city, and thus having a local habitation and a place to preserve its archives and records.

The plans for the approaching annual meeting are very comprehensive, the program embracing essays on piano, voice, violin, harmony and church music. The list of concerts and recitals, grouped within the three days, will alone surely furnish an attraction which will interest the New York public. Orchestral works, choruses, chamber music, piano concerto, solos for piano, voice, violin, all of them *chefs d'œuvres* of American composition, with choice selections from foreign sources, will present a concert collection unique even for this American city. Let us now show the visitors who may be expected at the meeting that they are heartily welcomed here by all of us who are interested in the artistic development of the country.

## THE BROOKLYN PHILHARMONIC TROUBLE.

JOHN D. ELWELL, the president of the Brooklyn Philharmonic Society, has been doing his best to secure Dr. Behrends's Church (the Central Congregational) for the use of the society, and the trustees have been doing their best to keep the society out.

Mr. Elwell wrote to the trustees that "the old belief that men have the right to do as they please with their own has been abandoned, and it is now conceded that no one is justified in any action inimical to the interests of the community. If, then, individuals are held to such account, I am convinced that an even stricter reckoning will be required of an organization which, in anticipation of its beneficence, is exempted from the burden of taxation."

James H. Pratt, the Secretary of the Board of Trustees, has met this position with the statement that a church resolution restrains the trustees from using the

church edifice for any purpose not connected with the religious object for which it was built.

Mr. Pratt, undoubtedly, has the vantage ground on this point. As noble as the art of music may be, and as desirable as Dr. Behrends's church may be for the use of the Philharmonic Society, it is, nevertheless, true that the Central Congregational Church was built for a specific object, and that its trustees have a complete right to determine whether a proposed use of the edifice is in harmony with the purpose for which the building was erected, and to which the resolution mentioned confines it.

Mr. Elwell implies by his course that *he* is the one to decide the whole matter and that on his dictum the controversy should be settled. He insists, in effect, that *he* is the community and that the trustees represent no one but themselves. The truth of the matter is that the trustees are the guardians of the church, and, as such, are entitled to decide whether it shall be used by the Philharmonic or not.

Mr. Pratt seems to have the better of the argument, also, in his claim that since the church pays no taxes it ought not to enter into competition as a musical centre with neighboring halls which do pay taxes.

As for the petty phase whether the building will be injured by tobacco spittle and the hymn and prayer books lost, injured or stolen, neither side can lay much weight upon that. All in all, it would seem that a religious edifice would best be confined to the use for which it was intended so long as it remains a structure for religious purposes. In the present instance the trustees are the ones to decide the matter, not Mr. Elwell, who is seeking to share the property which the trustees are especially appointed to protect in the interest for which it was intended.

## STAGNO'S TIME OF IT.

STAGNO, the tenor, who was with us in Mr. Abbey's season at the Metropolitan Opera House, has been having a dispute with the conductor of "Lohengrin," at Turin, regarding the tempo to be taken in a certain part of that opera. The controversy waxed so fast and furious that the conductor became enraged, and hauled his adversary into court for his use of language out of time and place. The complainant set forth that the cause of difference was a matter of time. "Very well," said the magistrate, "how much time?"

Stagno was greatly frightened at this question; he supposed the conductor had already won his case. The reason for Stagno's apprehension was that he had been in New York and had read the police-court reports, and he was well aware that the prisoner who was adjudged guilty was "sent up" to Blackwell's Island for one month, two months, six months, or a year.

So Stagno straightway thought himself doomed, and, worse still, that his adversary was going to name the time of imprisonment.

But the conductor only answered: "It was in four time."

Then the magistrate, looking puzzled, exclaimed: "This beats me!"

One of the party attempted to explain matters by beating the air with his forefinger. This made the magistrate mad, for he thought the man was poking fun at him. "I will give you time," he said, and was about to add "to reflect over this insult in prison," when the conductor explained: "If you will only give us time, your Honor, we will beat this matter of time into your head." This, unfortunately, induced the magistrate to cry out in wrath: "If you dare thus to fool with the time of the court, I shall be obliged to make a dead beat of you."

Stagno then advanced and caught the ear and the eye of the court, and twisted them into accord with the fundamental principles of musical composition. The magistrate hummed and hawed—a new tune—took out his watch, and at last said: "Why, all this time you have quarreled over amounts to a matter of only two seconds!"

Stagno thought he was in for a duel, but his fears were relieved as the magistrate went on: "And 'Lohengrin' is such a very long opera that, for the life of me, I can't see what difference two seconds will make in it."

Stagno and the conductor exchanged glances; they concluded that they had been beating about the bush in a most foolish manner; so they beat a retreat amid roars of laughter from the Court Motif, and they had a high old time together in the nearest café.

Moral for tenors: Don't get out of tune with your conductor on a matter of time; for you not only lose your time in squabbling, but you make a very bad time of it all around. Better still: Take an andante toward court and a scherzo out of it.

## Bach - Händel Symposium of "The Musical Courier."

BACH AND HANDEL—1685-1885.

VI.

By S. AUSTIN PEARCE.

IT is as ungracious to compare Händel with Bach as Mozart with Beethoven. Händel and Mozart were public men. Although enabled to project a number of long-extended art works, they were not regarded as recluses, but as men of the world, frequently wholly engrossed with business affairs. Bach and Beethoven, on the contrary, lived comparatively private lives, cared little for what we term "society," and although in the world, they were, in a certain sense, not of it. The former composers seemed to have always had an audience in view when planning their works; an "eye to business," as it were. For this reason they found favor in the eyes of managers, and thus sooner and oftener obtained a hearing. Bach and Beethoven give little evidence of such objectivity. They appear to have written for private satisfaction; unbosoming their inner experiences freely. Hence many musicians who feel completely at home with the great composers, bow the head before Bach and Beethoven. Bach especially creates a certain awe. His settings of the words of St. Paul lead to the belief that he was divinely inspired. In the motets, such passages as "Therefore the Spirit," "By Redemption," &c., are worth more for devotional purposes to persons who can appreciate them than all other commentaries or exemplifications.

It is not only ungracious to compare Händel with Bach because comparisons are odious, but because every candid man must confess that he is unable to marshal all the facts and so weigh them as to award the palm without misgivings. When occupied with composition, performances, lectures, criticisms and professorial duties generally, it is impossible to find leisure to read the complete works of either composer and estimate on the spur of the moment their comparative value even in a purely musical sense.

Out of the myriads of thoughts that arise in the mind when the name of either composer is mentioned one can only briefly record a few that may serve to indicate some of the considerations that should be made by those who try to mold opinion or undertake to advise students.

Let it be noted that Händel addressed the people. His choruses often begin with short, bold phrases, which are frequently repeated. Only subsequently does he give a long-drawn-out melody *in extenso*, while Bach opens at once with highly-involved musical periods. Compare Händel's "Zadock the Priest," and "Hallelujah" chorus with Bach's "Sing unto the Lord" motet, and "Come, ye Daughters," at the opening of the Matthew Passion. Händel tried to be immediately intelligible; Bach uttered oracles. Händel was at once accepted as the Apollo of the English, while the Germans, up to the time of Mendelssohn, could hardly appreciate their own Bach. Yet it remains to be seen if his music will not be eventually regarded as the music of the future, that of Händel's being allowed to rest in silence in the library. The Händelian operas are already forgotten.

Speaking of the future, one cannot ignore the service to be rendered to Bach by Wagner. For the polyphony—the complex "warp and woof"—of his scores may lead audiences to the comprehension of the Bach plexus. Then, much of our so-called "classical" music will be regarded by general audiences as simplicity itself, besides the mighty tonal structures—the vast architectonic forms—of the Leipzig cantor. Even Beethoven will be more admired for his psychologic consistency and sustained mental states than for his counterpoint.

It is comparatively easy to commit to memory reams of music by Händel and other great composers, except Bach and Wagner. For in all of them is found little or nothing that does not square with the text-books on harmony and counterpoint. Whereas, in the excepted writers, passages occur that are opposed in spirit to all bookish theories. The music at these points takes to itself wings and soars aloft as if free from all limitations. The harmonic scheme of construction, the orderly procession of roots of chords expressed or understood is not so readily traced. One cannot so easily "get behind" the music. In such works as the Chromatic fantasia, for the piano, and the fantasia in G minor, for the organ, by Bach, and in "Tristan," page eleven, and in "Götterdämmerung," at the final words of *Brünnhilde*, by Wagner, such extraordinary progressions appear.

The musician stands aghast at these mighty deeds. Such daring defiance of accepted rules and principles, such audacity and rashness, combined with great learning, are rarely seen. Hence these works burst upon the delighted ear as marvels. They transcend all previous experiences; they lift us to a new region. Nothing commonplace or matter-of-course is found, and the escape from prosaic life thus afforded is as complete as a blissful dream.

It may be noted in passing that, as Bach in his day accomplished much in fusing the ancient modes Dorian, Phrygian, Lydian, &c., into our modern diatonic scale, so Wagner has revealed at will in the twelve scales while apparently writing in one chosen key.

As a writer of eight-part counterpoint, Bach stands immeasurably above Händel. Compare the motets with "Israel in Egypt," and it will be found that in oratorio there is not a single bar of real eight-part writing. Books in Händel's time were published by subscription, the bulk of each volume being an im-

portant factor with the publisher. Possibly this may have had something to do with the employment here of the eight staves. The great demand for his works may also have led to the reprints of those by other composers, if the suspicions respecting "Israel" and the Dettingen Te Deum are well founded.

It is worth notice that Händel, though long accustomed to write for the stage, rejected the dramatic form as unsuitable for the "Messiah," while Bach was led to adopt it for the "Passion" music. Being led onward by the necessity of the supposed action in this work, he could not dwell at all points, and spread forth his mighty fugues, traveling far and wide in their development. The church, in his age and country, dealt more with the physical sufferings of the crucifixion and less with the moral outcome, and hence these two marvelous works differ so very greatly in their final movements.

Perhaps Händel's strongest point consists in his grand choruses of religious exultation and his rapturously triumphant songs, which are as free as may be from all trace of the weakness of human passion—the flutterings of personal, instinctive emotion. See "Worthy is the Lamb," "Let Their Celestial Concerts," "Let the Bright Seraphim." Yet possibly the Sanctus of Bach's B minor Mass may be quoted as equal, if not superior, to these in majesty and seraphic fire.

Händel found in England no mere submissive multitudes, but the voices of a free people, to shout his Maccabean war-songs—his harmonized cries of "Liberty or Death!" The English also wanted him to prove that the language of their Bible, Shakespeare and Milton, was suited for song, and especially to give an impetus to music with sacred words, which had been suppressed or degraded in high places by the Puritans.

It seems impossible to praise him worthily, and yet one may confess to an abiding preference for Bach from boyhood over every other composer.

Music appeals so intimately to our own personal tastes and inclinations, that, in deciding to regard Bach and Wagner as the Alpha and Omega of Occidental music, one may do so on other grounds than those considered sufficient by discriminating critics, and without being suspected of ignorance respecting the claims of other mighty geniuses, or without deeming it necessary to give complete proofs of having judged rightly, or wishing to dispute with persons who decide otherwise.

## Carlyle Petersilea.

THIS celebrated pianist and teacher, whose portrait is our frontispiece to-day, was born in Boston, Mass., on January 18, 1884. His mother, Mary Ann Carew, was an English lady, and his father, Franz Petersilea, a native of Oldesleben, in the Grand Duchy of Saxe-Weimar, Germany. Franz Petersilea received a superior classical and scientific education, and therefore brought to the study of music under the renowned Hummel and other great masters a logical and thoroughly trained mind.

The young Carlyle had the benefit of all this, for he was the pupil of his father, who spared neither time nor pains with him. The child's genius was so responsive that he gave piano lessons at seven years of age, and made his debut as a concert player at twelve, performing Hummel's "Rondeau Brillante" with orchestral accompaniment, Carl Zerrahn conducting.

In 1892 he was sent to Europe and entered the Royal Conservatory of Leipzig at the age of sixteen, taking high rank at once as a pianist. He studied with Plaids, Wenzel and the great Moscheles, with whom he became a prime favorite. After three years of study at this celebrated musical college, he graduated with the highest honors, winning the grand prize of the Helbig Fund. At the great Prüfungen held in the Gewandhaus he performed the Heuselt concerto with great éclat, Moscheles himself conducting the orchestra. After leaving Leipzig he studied with Von Bülow for a time, and then made a concert tour of Germany, playing in the principal cities, and everywhere exciting the highest enthusiasm. The young pianist had many advantageous offers to remain permanently in Europe, but preferred to make his home in his native land. On his arrival in New York he appeared in concert, and was accorded the most flattering reception. But it was reserved for Boston to give him the most distinguished ovation. He appeared in concert in Music Hall and played Chopin's F minor concerto and Liszt's arrangement of Schubert's song, "The Earl King," and created a profound impression. The hall rang with enthusiasm.

When he was very young he astonished some of the best musicians of that day by his remarkable faculty for sight reading and playing, the great extent of his repertoire and his wonderful musical memory. At twelve years of age he could play from memory all the preludes and fugues of Bach and all the concertos of Hummel. He once performed the whole thirty-two Beethoven sonatas from memory, in their numerical order, in a series of recitals given in the short period of time between January 20 and May 29.

In noticing this achievement the venerable and learned editor of *Dwight's Journal of Music* said:

This has been done before, so far as we know, only by Mr. Charles Halle, in London.

Mr. Petersilea accomplished this great feat without interruption of his exhaustive work of teaching. His readiness and wide range of his repertoire conspicuously appeared, when, on the occasion of Mr. Peck's annual concert at Music Hall, Boston, Joseffy was prevented by illness from appearing, Mr. Petersilea was called upon at twelve o'clock the day of the concert to take his place as the pianist of the evening with Thomas' Orchestra. Although he had only six hours' notice, he consented, and when

asked what he would play, he astonished his hearers by answering that they need not alter the published program, he would play Joseffy's selection, Chopin's E minor concerto, though he had not played it for two years. Of this performance all the journals of Boston spoke in the highest terms. *The Transcript* said:

His dealing with the difficulties of the work was very thorough and his interpretation worthy, tasteful and charming. In the *larghetto* his phrasing was exquisite, and his pianissimo fairly captivated his audience.

*The Boston Journal* said:

Mr. Petersilea's performance was a masterly interpretation of this beautiful work.

Mr. Petersilea has been the pianist for the celebrated Boylston Club of Boston, for many years, and they appreciate very highly his musicianship and his unrivaled faculty for sight reading and playing. The accomplished leader of that club declares there is not a man in the world that can equal Mr. Petersilea in this respect. Notwithstanding the enormous amount of daily work he does, he occasionally gets time for a concert tour. It has not been very long since he made a notable tour with Miss Annie Louise Cary, drawing immense houses everywhere and creating much enthusiasm. Last year Mr. Petersilea gave a concert at the Sing Academy in Berlin, Germany, and although the program was a very remarkable one, and it was said no man was capable of performing it without note, Mr. Petersilea performed every number exquisitely, and entirely from memory.

Of this performance the German critics wrote in the highest terms of praise over their own signatures. In the *Berliner Tageblatt*, Herr Erlich wrote:

In all these pieces Mr. Petersilea proved himself a very solid and scholarly pianist, &c., &c.

*The Berliner Courier* said:

His touch is forte and vital, and in piano of wonderful tenderness; his interpretations warm and animated, and the accuracy in the movements of parts and in phrasing beggared criticism.

*The Kreuz Zeitung* said:

His playing is characterized by great purity, a beautiful and expressive touch and almost infallible technical accuracy, combined with an animated and profound conception, &c., &c.

Mr. Petersilea remained in Europe all of last year, having with him five pupils whose education he was finishing and to each of whom afterward was awarded the grand gold medal of the Petersilea Academy of Music. During that time Mr. Petersilea and party made a notable visit of two months to the Abbé Liszt at his special invitation. Liszt was much pleased with the piano-playing of Mr. Petersilea's pupils, playfully calling young Milo Benedict the young Rheinberger of America.

Any sketch of Mr. Petersilea would be incomplete that did not dwell on the noble work he is doing as a teacher. In 1871 he founded the celebrated school now known as the Petersilea Academy of Music, Elocution, Languages and Art, in Boston. He perceived that a school was needed in which there should be a high standard of musical scholarship for graduation where a scientific and uniform system of teaching should be pursued.

The fine piano playing done by his pupils attests the success of his endeavors. He has rendered invaluable service to the cause of music in America, in elevating the taste and in creating a love of the classic.

As a teacher Carlyle Petersilea has few equals and no superiors. As a solo pianist he ranks with the best living. He possesses the poetic, refined, and highly imaginative temperament to render Chopin perfectly, the nobility of soul and the broad intelligence and deep feeling to interpret Beethoven, and the superb technic to play anything. His high musical significance is rooted in the depth and grandeur of his conceptions, in his discriminating and critical judgment of the form and phrasing of the different masters, combined with a style of playing peculiarly his own. These qualities, with his dignified composure of mind, make him one of the greatest living interpreters of Beethoven.

Few know how many in the profession of music owe their education to him. He does not proclaim his good deeds from the housetop. He has met with much ingratitude for such generosity and kindness, but so strong is his love for music and his sympathy with those who love it likewise that he goes on helping the young and struggling aspirant for a deeper and fuller knowledge of it. If asked if he loved music he would say, "Do you love air?" It is a part of his being—it is his *soul's* air.

—Miss Agnes Huntington sang at a concert of the Choral Society at Washington last Wednesday evening. On the same day she, with her sister, Miss Effie, called on Miss Cleveland and entertained the President with music.

—The Opera Festival in Chicago has been very largely attended throughout the week, and the financial success of the enterprise appears to be well assured. It is thought that it will result in the construction of a permanent and commodious opera house. To the eye, the temporary structure in which the festival is being held is very handsome, possessing a rich interior, and the large and dressy audiences tend to form a very handsome picture. The vastness of the auditorium seriously marred the artistic enjoyment of the singing, the solos of the prime donne being heard only indistinctly, except in the case of such robust voices as the one possessed by Scalchi. The scenic effects could not easily have been improved. The stage is large and the scenery and costumes very rich. The expensive boxes, which were disposed of at auction, were found, owing to the temporary character of the hall, too breezy and full of draughts for real comfort. The audiences of the present week did not number less than six thousand on any one night, and Thursday night rose to nine thousand.—*The Tribune*.



### Concert of the Philharmonic Society.

OUR foremost musical society gave the sixth and last of this their forty-third season's concerts at the Academy of Music on last Saturday night, preceded, as usual, by a public rehearsal on Friday afternoon which, as well as the concert proper, was exceedingly well attended.

The program, of three numbers, opened with a novelty in the shape of Mr. Frederic H. Cowen's fourth symphony, surnamed the "Welsh," and written in B flat minor, a somewhat unusual key for orchestra. The work was composed for and first produced at one of last year's concerts of the London Philharmonic Society. It was very favorably commented upon by the entire London press, and we are free to state that our judgment, on the whole, agrees with that of the transatlantic critics.

The work is the best one we ever heard by an English composer. This, however, does not say much, as there are not many English composers, and as for Mr. Cowen, he may surpass his countrymen, presumably through the fact of his descent from a race which has, in proportion to its number, produced the greatest amount of talented men, viz., the Hebrews. Be that as it may, the fact remains that the first movement of this "Welsh" symphony, so entitled by the English critics and not by the composer himself, has two very fresh and interesting themes which are worked out with the same musicianly skill that marked the symphonies of Raff, after which, indeed, this English work seems to be modeled. In orchestral coloring, too, and harmonization, this first movement is a decidedly superior work. The slow movement in E flat is prettily but somewhat weakly invented; but the tone-effect is good, and very pleasing throughout. Of the scherzo in G, only the first theme is in any way remarkable, while the Trio is really poor. Least of all pleased us the Finale, which abounds in Welsh themes of undeniable triviality, and the orchestration of which, though demanding the entire resources of the modern orchestra, is only blatant, but hardly very effective.

In form the entire work strictly adheres to the classical or orthodox tradition; and, in fact, in this respect it is almost faultless. The work was rendered in a manner which could not well be surpassed. The Philharmonic orchestra, under the concise and powerful guidance of Theodore Thomas, has seldom played with more inspiration and precision than was the case at this concert. No wonder, therefore, that Beethoven's immortal fifth symphony, which was the third and most imposing number of the program (and of which Mr. Thomas's conception is celebrated in this country, and has always served to stamp him as one of the greatest of living conductors), also received a rendering which would have made a European audience "stand on their heads" with enthusiasm, and which, indeed, roused our somewhat stiff Philharmonic audience to a seldom granted recall of Mr. Theodore Thomas.

Between the two symphonies Mr. Rafael Joseffy, the soloist of this concert, who had not been heard before in New York this entire season, interpreted Liszt's second concerto in A major. He did this with his usual extraordinary digital skill, but also with the same shortcomings often noticed before, viz., an overuse of the *staccato*, or rather an entire absence of *legato* playing and a lack of virility and tone-power in places where both are essential. Mr. Joseffy carried away his listeners by his fine execution and beautiful *piano* and *pianissimo* effects, and he was, as is customary with him, repeatedly recalled, whereupon he at the rehearsal added to the program two charmingly-played arrangements of his own—a first movement in E major of one of Bach's suites for violin and of the "Arietta di balletto," from Gluck's "Alceste." At the concert proper he played for an encore Liszt's trashy fantasia, with orchestral accompaniment, on themes from Beethoven's "Ruins of Athens."

### Mme. Hope-Kirk's Recital.

MME. HELEN HOPE-KIRK gave her third and last piano recital at Steinway Hall last Tuesday night before an audience which made up in appreciativeness what it lacked in numbers. On the whole, this was the most enjoyable of the three evenings, and decidedly had the most interesting program. The Mozart sonata was very well played, but as regards Beethoven's "Pathétique," the story might well be applied which runs: "After playing a sonata by Beethoven, a player said, 'Surely I have not injured this sonata?' 'No,' was the answer, 'you did not injure it, neither did you do it any good, nor did it do you or the audience any good.'" It is also to be hoped that Mme. Hope-Kirk will learn the proper use of the loud pedal. In rapid movements it is really very bad and should be mended. The program in full was:

Sonata, A major, .....	Mozart
Ballade, No. 1, in D minor.....	Brahms
"Auf Flügeln des Gesanges".....	Mendelssohn-Liszt
"Erl-König".....	Schubert-Liszt
Grand Sonata, Op. 13 ("Pathétique").....	Beethoven
Arabesque.....	
Kinder-scenen, Op. 15.....	Schumann
Grand Fantasia in C, Op. 17.....	
Gavotte, in G.....	Niemann
Poesie, "Lorelei".....	Liszt
Barcarolle, in F minor.....	Rubinstein
Concert Etude in C.....	
Nocturne, in F minor, not in A flat as the program says	
Valse, A flat.....	Chopin
Polonaise, A major.....	

—The May Festival concerts at Cincinnati are an assured fact. Some very desirable changes will be made in the arrangement of the seats in the auditorium of Music Hall. All subscribers will nearly be able to secure aisle seats.

### The New York Choral Union.

THE fifth concert of the tenth season of the New York Vocal Union took place on Tuesday evening, April 7, at Lyric Hall, under the direction of Mme. Luisa Cappiani. The vocalists of the evening were Misses Alice Garrigue, Helen D. Campbell, the contralto; Eva Kennedy-Laurie, Annie M. Kessler, Nettie M. Dunlap and Ida Kleber, of Pittsburgh; and Messrs. E. Ellery, W. V. Simpson, Charles Coffin and Kiese-wetter and Herr von Flitzing. Master Maurice Kaufman played the violin; Miss Adele Margulies, piano solos, and Mr. Louis Blumenberg, violoncello solos. Judging from the applause, the audience must have been highly pleased.

### Mme. Schiller's Recital.

MME. MADELINE SCHILLER gave her third and last pianoforte recital, in the form of a matinee, at Steinway Hall on Saturday, before a fair-sized audience. The program opened with Mendelssohn's D minor trio, op. 49, which was the best rendered number of the afternoon. Mr. R. Arnold was the violinist and E. Schenck the violoncellist of the occasion. The ensemble was so good and pleasing that the pretty *scherso*, which, however, was taken at much too rapid a tempo, was redemanded.

Mme. Schiller played with Mr. Arnold also the A minor sonata for piano and violin by Rubinstein, when Mr. Arnold's fine new violin shone to great advantage. Mme. Schiller's solo numbers embraced the G minor ballad by Chopin, which was in parts very well rendered, while the three études, "Der Gnomentanz," by Seeling, "Ricordanza," by Liszt, and especially "Il Tremolo," by Gottschalk, as well as Liszt's ninth Hungarian rhapsody, suffered in execution through the performer's hard and unsympathetic touch and her affected and sometimes even ridiculously exaggerated manner of phrasing. Mme. Schiller's technique, however, is a remarkably well-developed one.

### Musical Items.

—Adamowski, the popular young violinist, has had a very valuable violin given to him by Montgomery Sears, of Boston.

—The third concert of the Courtney pupils takes place next Wednesday evening, the 22d inst., at Chickering Hall, when an interesting program will be rendered.

—Miss Marie Van Zandt made her first appearance upon the stage at Groton, Mass., where she has many friends. She took part in a flower cantata given by a lady who had a singing class there.

—Mr. Henry Carter has arranged music to "Robert, King of Sicily" and the "Legend of the Organ Builder." Both compositions were given with Mr. George Riddle, at Plymouth Church, on April 6, and at Mrs. Sylvanus Reed's on April 9.

—The Spring Festival of the Baltimore Oratorio Society will be inaugurated on Thursday, April 30. The soloists engaged are: Mme. Fursch-Madi and Miss Emma Juch, soprano; Miss Hattie Clapper, contralto; Mr. Winch, tenor, and Mr. Max Heinrich, bass.

—Ford's Opera Company opens its annual fourteen weeks' engagement at Uhrig's Cave, St. Louis, June 8, probably with the new opera "Fanchonette." Mrs. Seguin, Mr. George Christy, Mr. Norcross, Mrs. Alice May and her husband, Mr. Raymond, and George Denham.

—Mme. Chatterton Bohrer, the harpist, gave a very successful organ and harp concert at Bloomfield, N. J., on April 8, with Mr. Henry Carter as organist and Mlle. Zélie de Lussan as soprano. The church was crowded, and the whole party are engaged to repeat the concert on the 27th at Lafayette, N. J., where Harrison is erecting a new organ.

—A very interesting Chopin recital was given at the Academy of Music, Philadelphia, on last Saturday afternoon by Miss Jeanne Viennot, soprano, and Mr. Richard Zwecker, pianist. The young lady has a beautiful, well-cultivated voice, and sings with musical taste and good expression. Mr. Zwecker is a pianist of merit both from a technical and conceptional point of view.

—DISPATCH TO "THE MUSICAL COURIER."—Columbus, Ohio, April 9.—The Amy Gordon Opera Company, which has been doing a three nights' engagement at Comstock's, is held here by attachments for about \$250 in favor of the English House and Hotel Brunswick, of Indianapolis. McKaye, the manager, says they will adjust matters so as to leave for Wheeling to-morrow afternoon.

—The Amphion Musical Society of Brooklyn gave their third concert of the fifth season at the Academy of Music across the river on Monday evening. The society is under the able direction of Mr. C. Mortimer Wiske, who proved his ability as a chorus master and conductor in the performance by the society, assisted by Miss Emma Juch and a large orchestra, of the following fine program:

Overture, "Alphonso and Estrella".....	by Schubert
Gypsy song for chorus and orchestra.....	by Parlow
Recitative and Aria, "E Susana" from "Figaro".....	by Mozart
Dramatic Cantata, "Columbus" (first time).....	by Gadsby
Hymn to Music.....	by Lachner
Scena e ballate, from "Il Guarany".....	by Gomez
Serenade.....	by Bischoff
Scherzo, "Midsummer Night's Dream".....	by Mendelssohn
"He is the Man".....	by Zoellner

Amphion Society and Orchestra.

### Minneapolis Music.

MINNEAPOLIS, Minn., April 10.

THE Philharmonic Club of this city gave a brilliant concert April 6 at the Grand Opera House. It is nearly a year since its last one and the society has changed in membership somewhat. It has still a large chorus, but it lacks leading tenor voices and is weak in contraltos. Mr. Blakely shows great skill and taste in his direction of the society and the society appreciates his training. The choral numbers at this last concert were Gounod's "Send Out Thy Light," "The Flight of the Holy Family," by Bruch, the "Triumphal March" from "Naaman," in which Miss Jessie Bartlett Davis took the contralto solo; and the "Daughter of Error," by Bishop.

Jessie Bartlett Davis was in excellent voice and was cordially received. Miss Jennie Dutton has a very pure soprano with sympathetic quality and rich in its coloring, though of no great brilliancy. Professor Stoeving's violin solos were warmly applauded and his wonderful skill and power much commented upon. The Danz orchestra filled out the program very smoothly.

Fay Templeton and a mediocre company sang "Olivette" and "Coquette," March 31 and April 1, to fairly pleased audiences.

The regular Turner Hall concert of April 5 was well attended.

V. G. R.

### Music in St. Paul.

ST. PAUL, April 6.

APRIL 2, 3 and 4, Fay Templeton and her opera company sang at the Grand Opera House to large houses. "Fay" is the same jolly, sparkling little woman as ever, with a voice of no power or richness, but a bright, bubbling ripple that carries the audience with it, and tugs at the hearts of the front-row maniacs. Mr. Schliffarth's song, "We draw the line at that," and Fay Templeton's "I like it, I do," were introduced in Audran's opera "The Coquette." Mme. Ahlander Bergstrom's concert company gave concerts, April 3 and 4, at the Exposition Building. She advertises as the "Swedish Nightingale," and her audience was largely composed of her own countrymen, to please whom she sang several Swedish national songs. For so petite a woman, she has a very powerful voice, but as she was suffering from hoarseness, it was not heard to best advantage. Herr Paul Stoeving, violinist of this city, assisted her at the second concert.

The second of the series of chamber concerts, by Miss Geist and Messrs. Stoeving and Titcomb, will be given April 9. The Schubert D minor quartet for strings will be repeated by request, and Miss Laura Dexter, of Stillwater, will sing.

At Turner Hall, the last of the series of instrumental concerts by Seibert's Orchestra was given to an overflowing house April 5, and it is to be regretted that the orchestra will not continue the series longer.

Prof. C. H. Morse, organist, will give an organ recital at the First Baptist Church, April 8, assisted by Messrs. De Lacy and White and Misses Glidden and Stoddard.

The Arion Singing Society, assisted by Seibert's Orchestra, will produce the comic opera, "The Princess of Cannibal," at the St. Paul Athenaeum on April 6.

The operetta "Javonier" was given at the Athenaeum, on April 5, to a good sized audience, and was very well sung.

The Metropolitan Band and Orchestra give their first annual concert at Turner Hall, April 11.

All the principal churches gave elaborate programs on Easter morning. The music at the Cathedral and at Christ's and St. Paul's churches was exceptionally fine.

C. H. W.

### Heinrich-Henson in Philadelphia.

PHILADELPHIA, April 12.

THE last of the series of Heinrich-Henson recitals took place April 10, and proved a great success. The concert-room of the Academy of Fine Arts was filled with a large and enthusiastic audience. Heinrich, as usual, received the greatest share of applause, and again astonished every one by playing his own accompaniments and those of Miss Henson, as well as singing sixteen songs from memory. Miss Henson was suffering from hoarseness, and possibly this rendered more apparent the want of sweetness and flexibility in her voice, although her work shows marked improvement. It is to be hoped that Mr. Gosche, the manager of these concerts, will give us next year another series of these charming song recitals.

JULES VIENNOT.

### Garden City's Cathedral Organ.

THE following is a description of the new organ in the cathedral of Garden City, L. I., one of the last projects of the late Alexander T. Stewart:

In an octagonal chamber especially built for the purpose in the angle furnished by the transept and chancel walls, and which has an arch opening into each, is the largest part of the organ—the largest in the world. The instrument has 115 stops and 7,252 pipes. Its cost is \$100,000. The chamber in which the organ is built is 15 feet in diameter, extending from the basement floor upward to a distance of 40 feet. A remarkable feature is its construction so as to distribute the sounds in four different parts of the cathedral at one time, and under full control of the one organist at the keyboard of the main organ. The four divisions are classified as follows: Chancel division, 54 stops; tower division, 38 stops; chapel division, 15 stops, and echo division, 8 stops. Steam-power is employed in inflating the bellows. There are double engines of ten-horse power beneath the chancel division to supply it with compressed air, and the speed is governed, as far as possible, by the rise and fall of the bellows. In the room beneath the vestibule, and which is directly under the tower division, is a single engine of ten-horse power. The greatest novelty is the electric chime action, by means of which the chimes, consisting of 13 bells located in the organ tower, are played from the solo manual with perfect ease and convenience. The bells are rung with the same force and precision as though they were struck in the usual manner. They can all be rung in connection with the music that is rendered on the organ. The organ cases, the bishop's and dean's thrones, the clergy stalls and the choir stalls were made in Philadelphia. They are magnificent specimens of carvings in decorated English gothic, profusely enriched.

—The production of Strauss's operetta "Die Fledermaus," with Miss Pauline Hall as the *Prince*, and Miss Emma Seebold as *Rosalind*, drew an audience to the Thalia Theatre last Saturday night that completely filled it. The performance also gave an opportunity for Mr. Fritz Hitzgrath's debut in opera. He played the part of *Frans*, the prison director. Both Miss Hall and Miss Seebold were warmly received, and when they appeared together in the second act the audience applauded them with great heartiness. Mr. Schutz took the part of *Gabriel von Eisenstein*, Mr. Elsbach was *Alfred*, and Mr. Junker produced much merriment with his part of *Dr. Blind*. Miss Schatz played effectively as *Adèle*, and Mr. Max Lube kept the audience in laughter as the prison-keeper.

### "The Mikado."

**H**ITHERTO the musical and dramatic elements in Gilbert and Sullivan's fantastic operas have maintained such equality that it was scarcely possible to say whether their success was due to the witticisms of the author or the melodies of the composer. In "Princess Ida" the balance was slightly disturbed in favor of the latter, and if "The Mikado" attains the popularity of its predecessors it will be mainly on account of Sullivan's share in the work. Gilbert has once more exhibited his facility for seizing upon a subject occupying a considerable share of public attention and turning it to humorous account. Japanese art is extremely fashionable just at present, but it is our home, political and social life that is principally caricatured. Amid much that is incisive and telling we find obvious reminiscences of early productions by the same hand. The pluralist official *Poo Bah* soliloquizes concerning his conflicting duties in much the same manner as did the *Chancellor* in "Iolanthe," and the elderly and unattractive *Katisha* is not unlike *Lady Jane* in "Patience." Other resemblances might be quoted, but it will be sufficient to say that the vein of cynical topsyturvydom which has been so long worked with success shows signs of exhaustion. On the other hand, the score exhibits Sullivan at his best. It would be going too far to assert that the composer has taken a new departure in the matter of style, but he has been singularly successful in avoiding the danger of repeating himself, and most of the numbers are not only elegant and refined, but pleasantly fresh in manner. Those in which popular forms of composition are intentionally caricatured are excellent—such as the minstrel's song, in which imitations of favorite sentimental ballads and nautical ditties are introduced. In others musicianship of a high order is noticeable. The finale to the first act is capably constructed, and the concerted pieces in the manner of old-world madrigals and glees are very charming. In brief, here is a score as superior to ordinary opera bouffe as "Le Nozze" is to "Sonnambula." The pity is that so much ability should be employed on productions which from their very nature must be ephemeral.—*London Athenaeum.*

### Musical Notes.

—At the church of the Beloved Disciple on Easter Sunday the program was the following:

Processional—Hymn 99.....	Worgan
Anthem—"Christ Our Passover".....	Chapple
Psalm—li., lvii., cxi.....	
Te Deum.....	L. Gilbert
Jubilate.....	J. A. Gaetzé
Introit—"Christ is Risen".....	G. J. Elvey
Kyrie Eleison.....	Woodward
Gloria Tibi.....	Burd
Hymn 101.....	
Offertory—"Praise ye the Lord".....	Verdi
Sanctus.....	A. S. Cooper
Hymn 207.....	
Gloria in Excelsis.....	Old Melody
Recessional—Nunc Dimittis.....	

—A very interesting matinee was given at Chickering Hall last Thursday by Mr. Robert Goldbeck, the eminent St. Louis composer and pianist, who, we are glad to be able to say, will soon remove to New York, and will give this city the benefit of his useful instruction. Mr. Goldbeck, in conjunction with Messrs. S. B. Mills, Charles Wels and Miss Dora Becker, repeated the performance of his beautiful C major pianoforte concerto which we mentioned last week. He was further heard to advantage in his transcription in F sharp minor of Willmer's "A l'Hongaraise," in his own characteristic pieces "Weeping Rock,"

in E; "Fidelity," in F, and "Lac de St. Hilaire," in G. Miss Becker played with pure intonation, good technique and phrasing. Vieuxtemps's "Ballad and Polonaise," for violin, and, upon recall, responded with Bach's air on the G string. The young lady is making excellent progress and gives great promise for the future. Mrs. S. B. Anderson sang Goldbeck's "Those Evening Bells" with agreeable contralto voice and beautiful expression. The song was demanded and given *da capo*. A Mrs. Isidora E. Clark, who ought to be past the years of indiscretion, rendered with a faded soprano voice Goldbeck's song "Adieu."

—The third concert of the Arion, which occurred at the society's hall, in St. Mark's place, last Sunday night, was a highly enjoyable musical affair. The members and their families were assembled in full force, and the male chorus seemed in particularly good form. They sang under Mr. Van der Stucken's able and inspiring guidance, with precision and remarkably nice shading, two part songs by the late Dr. Damrosch, one of which was re-demanded, two a *Capella* old German part songs, set by H. Jüngst, and a novelty entitled "Serenade to a Jilted Maiden," for male chorus and string orchestra, by Bernhard Scholz, in C sharp minor. This is a perfectly charming composition. The string orchestra was made good use of in the performance of three further novelties—an interesting serenade by Felix Weingartner, the celebrated young German composer; Arnold Krug's somewhat too sweet "Liebesnovelle," and a very weak composition entitled "Waltz Idyll," by a resident musician, Mr. Arthur Claassen. The soloist of the evening was Mme. Christine Dossert, soprano, who sang with dramatic conception and artistic finish Schubert's "Gretchen am Spinnrad"; "a very pretty song," "Jung Sterben," by Van der Stucken, and "Mädchenfluch," by Brahms. Mme. Dossert was extremely well received and encouraged.

### FOREIGN NOTES.

....Herr Scharwenka's "Sakuntala" was performed for the first time on the 9th ult. by the St. Cecilia Association, Berlin, and met with success.

....Carl Millöcker is invited to conduct the 200th performance of his "Gasparone" at the Neues Friedrich-Wilhelmstädtisches Theatre, Berlin, on the 16th inst.

....Ponchielli's new opera, "Marion Delorme," has been reproduced at the Milan Scala, but not so successfully as was expected, the composer being called on only twenty-eight times.

....During the International Exhibition two oratorios, one by Franz Liszt, the other by Anton Rubinstein, will, it is said, be performed in Antwerp, each under the direction of the composer himself.

...."Le Chevalier Jean," the new opera by Victorin Joncières, just produced at the Opéra Comique, Paris, is spoken of in *Le Ménestrel* as decidedly the best work its composer has yet composed.

....Henry Litolf's opera, "Les Templiers," with which the new manager, Verdurt, intends inaugurating his first season at the Théâtre de la Monnaie, Brussels, has been written some twenty years.

....London will have this season both English and French opera, and it will be strange if Italian opera, and unless guarantors are forthcoming German opera also, should fail of representation in this busy London musical year. There is a whisper, how-

ever, that Italian opera may possibly in new hands find a home in one of the smaller theatres. The presentation of good Italian opera, especially opera-buffo, upon a reasonable scale, yet with good, though not extortionate artists, would indeed be a pleasant surprise.

....Hans von Bülow, with the Meiningen Ducal Orchestra, gave a concert on the 28th ult. at the Berlin Singakademie. The first three movements of Beethoven's Ninth Symphony being included in the program.

....The London branch of the United Richard Wagner Society of Germany, who inaugurated a successful first season last year, will shortly give a series of entertainments consisting of lectures, a dramatic reading and a conversazione.

....They do funny things at the Paris Opera. Beethoven's "Fidelio," which has not been heard in Paris since Viardot sang the part of the hapless wife in 1860, is about to be revived for Mme. Krauss. It will be accompanied on the program by a ballet called "The Two Pigeons."

....The Welsh National Eisteddfod, having appealed to the Queen for Her Majesty's patronage, has received the following letter from Windsor Castle: "Dear Lord Aberdare—I have laid your letter before the Queen, who has commanded me to assure you that Her Majesty will be happy to patronize the Eisteddfod which is to be held at Aberdare in August. Yours very truly, H. F. Ponsonby."

....At the recent attempted sale of the copyright of Mr. C. V. Stanford's two operas, "The Canterbury Pilgrims" and "Savonarola," an offer of £5 was made for the first-named work and there were no bids at all for the second. Messrs. Boosey, who paid £1,200 apiece for the operas a year ago, observe in their circular that "they had evidently over-estimated the commercial value of the music of the future."

...."The Musical Exchange, limited," is the name of a much-needed medium which has been established in London, under the management of James Henry Mapleson. This exchange has been established for the direction and transaction of all business relating to or connected with music and drama at home and abroad. Agents in all the principal cities of Europe, America and the colonies, will aid and advance the interests of the Musical Exchange. International artistic intercourse will be promoted in every way, with a view to protecting copyright and further extending and developing the field for the successful exercise of the musical and dramatic professions. The Musical Exchange will possess the following advantages: Subscription rooms, furnished with complete office accessories, in combination with the conveniences and comforts of a club, which will supply a recognized rendezvous (commercial and social) for artists and entrepreneurs. The reading room will contain all English and foreign newspapers, magazines and other publications of interest to the musical and dramatic professions. The exchange is to be open every day in the year. On Sundays the subscription rooms will be accessible to members, but not for the transaction of business. Special features will be the introduction of artists and debutantes to managers and entrepreneurs; the negotiation of all forms of artistic engagement; the provision of operatic, concert and dramatic companies, orchestras and choirs; the responsible management of all forms of musical and dramatic entertainments; the conduct of operatic, concert and dramatic tours in Great Britain and Ireland, the United States of America and the British colonies; and the negotiation for the sale, purchase and production of all musical and dramatic copyrights. An institution like this is bound to succeed.

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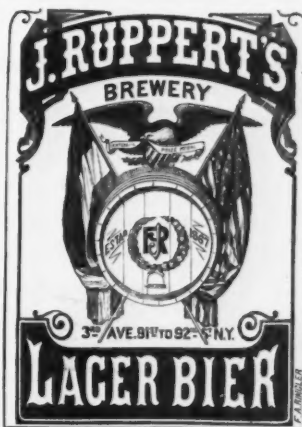
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FINE JOB WORK.

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# THE MUSIC TRADE.

## BEFORE THE ASSEMBLY.

THE bill on which THE MUSICAL COURIER petition is based, excepting pianos and organs from the law requiring chattel mortgages in this State on goods sold on installments, passed the Senate Wednesday, Feb. 25. Senator Edwin B. Thomas, who had charge of the bill, tells us that if a concerted movement on the part of the members of the piano and organ trade shall be made and the proper pressure be brought to bear upon the members of the Assembly, the bill will pass that body and he, together with THE MUSICAL COURIER, suggests that every piano and organ dealer in this State should at once write to the member of the Assembly from his district requesting immediate attention to the question under consideration.

Members of the trade are therefore once more solicited by us not to delay action, but to write immediately to their representatives in the Assembly urging them to take care of the bill.

The combined action of the trade, assisted by Senator Thomas and the humble efforts of THE MUSICAL COURIER, will secure an early passage of the measure by the Assembly. *Write at once.*

We hereby reprint the chapter once more:

### CHAPTER 312.

AN ACT requiring contracts for the conditional sale of personal property on credit to be filed in the town clerk's and other offices. (Passed May 21, 1884.)

*The People of the State of New York, represented in Senate and Assembly, do enact as follows:*

SECTION 1. In every contract for the conditional sale of goods and chattels hereafter made which shall be accompanied by an immediate delivery and be followed by an actual and continued change of possession of the things contracted to be sold, all conditions and reservations which provide that the ownership of such goods and chattels is to remain in the person so contracting to sell the same, or other person than the one so contracting to buy them until said goods or chattels are paid for, or until the occurring of any future event or contingency, shall be absolutely void as against subsequent purchasers and mortgagees in good faith, and as to them, the sale shall be deemed absolute, unless such contract for sale with such conditions and reservations therein, or a true copy thereof shall be filed as directed in the succeeding section of this act.

Sec. 2. The instruments mentioned in the preceding section shall be filed in the several towns and cities of this State where the person to whom such property is so contracted to be sold, if a resident of this State, shall reside at the time of the execution thereof, and if not a resident then in the city or town where the property so contracted to be sold shall be at the time of the execution of such instrument. In the city of New York such instrument shall be filed in the office of the Register of the city, and in the County of Kings in the office of the Register of said county. In the several cities of this State, other than the cities of New York and Brooklyn, and in the several towns of this State in which a county clerk's office is kept, in such offices, and in each of the other towns in this State in the office of the Town Clerk thereof; and such registers and clerks are hereby required to file all such instruments aforesaid presented to them respectively for that purpose, and to endorse thereon the time of receiving the same, and shall deposit the same in their respective offices, to be kept there for the inspection of all persons interested.

Sec. 3. The conditions and reservations specified in the first section of this act, which may be in any instrument filed in pursuance of this act, shall cease to be valid against subsequent purchasers or mortgagees in good faith after the expiration of one year from the filing of such instrument, and as to them the sale shall then be deemed absolute, unless within thirty days next preceding the expiration of each and every term of one year after the filing of such instrument a true copy of such instrument, together with a statement exhibiting the interest of the person so contracting to sell such property in the property thereby claimed by him by virtue thereof, shall be again filed in the office of the clerk or register aforesaid of the town or city where the person to whom such property is so contracted to be sold shall then reside if such person shall then be a resident of this State, and if not, such resident then in the office of the clerk or register of the town or city where the property so contracted to be sold was at the time of the execution of such instrument.

Sec. 4. The clerks of the several towns and counties of this State in whose offices contracts for the conditional sale of goods and chattels on credit are by this act required to be filed, shall endorse on every such instrument or copy so filed, the number thereof, and enter such number and the names of all parties to such instrument and the amount thereby required to be paid, and the future contingency or event required to occur before the ownership of the goods and chattels described therein, shall pass from the person contracting to sell the same, the time when such amount will be due, and the date of the filing of such instrument or copy in the books kept in such offices for the entry of similar matters regarding mortgages of goods and chattels, and in like manner as in cases where such mortgages are so filed, except that the name of the person in such instrument contracting to sell shall be entered in the column of mortgages, and the name of the person therein contracting to buy shall be entered in the column of mortgagees. For their services under this act such clerk shall receive the same fees they are now authorized to receive for like services in regard to mortgages of goods and chattels.

Sec. 5. A contract for the conditional sale of goods and chattels on credit filed as required by this act, may be satisfied and discharged of record in the same manner, so far as is applicable, as may mortgages of goods and chattels which may now be filed in the offices of town or county clerks.

Sec. 6. This act shall not affect any proceeding now pending, nor any transaction had before the passage of this act.

Sec. 7. This act shall take effect September first, eighteen hundred and eighty-four.

## ARRESTED.

John C. Freund and Henry E. Freund  
Charged with Libel by Conover  
Brothers.—An Astounding Affidavit.

JOHN C. FREUND and Harry E. Freund were arrested on Thursday last on an order issued by Judge Van Brunt, in the Supreme Court, in a suit brought against them for alleged libel. The plaintiffs are James F. and George H. Conover, forming the firm of Conover Brothers, manufacturers of and dealers in pianos.

Mr. S. F. Prentiss appeared for Conover Brothers in the proceedings, and the complaint prepared by him is based on the affidavit of James F. Conover.

The affidavit of Mr. Conover sets forth that the plaintiffs have been engaged in the business of manufacturing and selling pianofortes for the past four years in this and Kansas City, and for the past fifteen years in selling pianos in Kansas City, and that they also have agencies for the sale of pianos in San Francisco and in Cleveland and Norwalk, Ohio. They also, for fifteen years, have been selling instruments of other makers to a very large extent, and the business has been extensive and profitable.

The plaintiffs further state that they were of good name and credit as such firm.

After stating that John C. Freund is the editor and Harry E. Freund the publisher and proprietor of *Freund's Weekly*, and stating his belief on information that the paper is circulated largely among the trade, Mr. Conover says:

"On or about the month of May, 1884, Harry E. Freund came to the office of the deponent's firm, at 235 East Twenty-first street, and then and there exhibited an advertisement which he stated he had clipped from a newspaper, and which was an advertisement of the plaintiffs' business that they had inserted and which was similar to an advertisement which the plaintiffs had caused to be printed in a newspaper formerly carried on by the defendants and for which plaintiffs paid at the rate of \$30 per quarter. Harry E. Freund, thereupon, stated to the deponent as follows: 'I have been to you several times, urging you to advertise in our paper, and you have put us off long enough. Now, we want you to insert this advertisement in our paper for one year and we want your check to-day for \$300, or John C. (meaning the other defendant) will come down on you; and you will find that when he shakes you up it will be different from any of those milk-and-water music trade papers, and we have the documents to do it with. Our paper is a trade paper, and the manufacturers of pianos must support it.'"

"Deponent replied that they could not force him into advertising by threats, and that if he wanted their paper he would let them know. Harry E. Freund then stated: 'You had better consider the matter and see John C.; otherwise you take your chances in your own hand.'"

About September 1, Mr. Conover next says, he met Harry E. Freund at a baker's restaurant, at Twenty-third street and Third avenue, and he asked deponent to sit down at a table where he was sitting. He did so. Freund then said, "You haven't been over to see John C. yet," and deponent said, "No, he hadn't." He then said, "Well, he has been expecting you," and deponent said to him that he had not decided to do any further advertising yet, and that if he concluded to do so he would call around and see him. Harry E. Freund thereupon answered in a threatening tone, "That is what you have been doing for the past year." He then left.

On October 11, 1884, Mr. Conover proceeds to say the defendants published in *Freund's Weekly* an article concerning the plaintiffs; Mr. Conover charges that this article was maliciously published by the defendants and was "wholly false and defamatory."

On November 8 another article was published, of which Mr. Conover makes the same charge and statement.

On December 13 a third was published, concerning which a like charge is made by Mr. Conover. Mr. Conover charges that the defendants not only published the articles, but made all possible efforts to circulate them, and he presents a copy of the following letter charging

that it was written in answer to a request for copies of the paper containing the articles.

10 UNION SQUARE, NEW YORK, January 2, 1885.

John D. Reeder, Esq.:

DEAR SIR—Your favor of 26th ultimo to hand. I will send 100 papers for you if you will furnish names, for \$20 including wrapping and mailing.

Yours truly,

HARRY E. FREUND.

Mr. Conover says that 250 copies were sent to one of his competitors. He asserts that the threats referred to were made for the purpose of compelling him to advertise in the defendant's paper, as he firmly believes, and "that the libels were so published in consequence of the refusal of deponent's said firm to be influenced by the threats of the defendants to insert their advertisement in said paper for the purpose of injuring the plaintiffs in their good name and business."

Mr. Conover denounces the articles as "wholly false and defamatory," and says that they "were maliciously published of and concerning the plaintiffs. And deponent further says that by means of said publications the plaintiffs were injured in their reputations and in the good name and credit of their firm and in their said business as manufacturers and dealers in pianos, to their damage of \$20,000."

The Freunds secured two bondsmen, one a William Reid, a florist at New Brighton, S. I., the other one called William Andrews, who, as the bond says, is a hotel-keeper at No. 201 West Fourteenth street. Mr. Allaire, the proprietor of the house No. 201 West Fourteenth street, says that he knows of no such person as William Andrews, nor can the name be found in the New York City Directory.

## Important Legislation.

ALBANY, April 11.

THE amendment to Chapter 315, which THE MUSICAL COURIER has been agitating, with the assistance of the piano and organ trade of the State, and which has passed the Senate, has been favorably reported in the Assembly. Mr. Burnham, of Wayne, will, it is expected, have a difficult time in getting through his bill relating to the assignment of the estates of debtors. It is improbable that the Judiciary Committee, as a whole, will assist him in advancing it. The reason for this apathy on their part has already been accounted for by Assemblyman Taylor, of Kings, who holds that no bill to abolish preferences or assignments can be passed this session, owing to the strong opposition from the country banks. One thing, however, should not escape attention, viz., that there has been no strong delegation up here to urge the committee to report and the House to pass these bills. Though the New York Chamber of Commerce and Board of Trade have avowed themselves strongly against present methods of dealing with the assets of the debtor, nothing material has been done to supplement their action. Mr. Burnham's bill has been read twice and referred to the Committee on the Judiciary, reported from this committee for the consideration of the House and committed to the Committee of the Whole, and ordered, when printed, to be recommitted to the Committee on the Judiciary. This changing from place to place is not suggestive of any desire to push the bill through. Its provisions seem to strike at the root of the matter. Its first section provides that section twenty-nine of chapter 466 of the Laws of 1877, entitled "An act in relation to assignments of the estates of debtors for the benefit of creditors," as amended by chapter 328 of the Laws of 1884, be amended to read as follows:

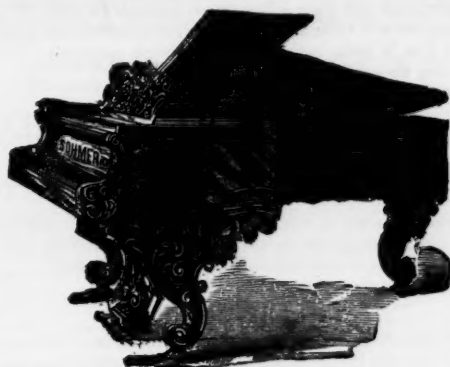
"In all assignments hereafter made in pursuance of this act, no preferences shall be made by the assignor or assignors to any person or corporation whatever, and the assets of said assignor or assignors shall be distributed among all the creditors pro rata to the amount of their claims, except the wages or salaries actually owing to the employees of the assignor or assignors at the time of the execution of the assignment, shall be preferred before any other debt; and should the assets of the assignor or assignors not be sufficient to pay in full all the claims preferred pursuant to this section, they shall be applied to the payment of the same pro rata to the amount of each such claim."

—F. J. Schwankovsky & Co., Detroit, Mich., is pushing the "Knabe" piano ahead of all others.

—Col. Moore, of Boston, begins the manufacture of pianos in Cambridgeport, Mass., about May 1. The Colonel will make only one style of uprights, it being a copy of the James & Holmstrom large size. As that is a very excellent piano, the Colonel has a chance to produce another excellent piano by virtue of the copy. Some very lively telegraphing passed between Chicago and Boston when Mr. George W. Carter was in the former city, and it is said that most of the dispatches from Boston were signed "Moore."

**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

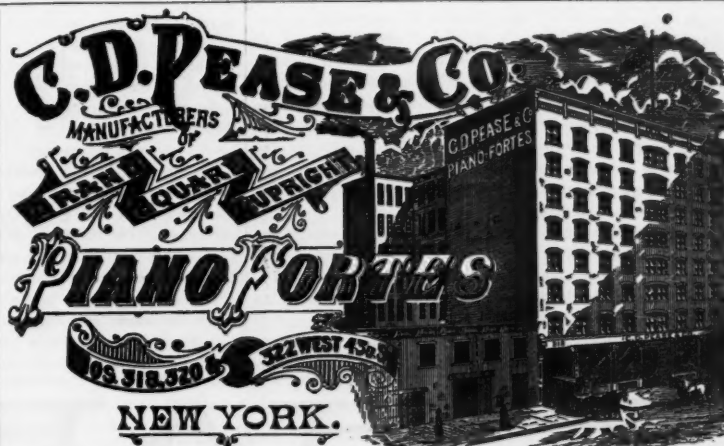
## NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.



L. C. HARRISON,

SUCCESSOR TO WM. M. WILSON.

Formerly HENRY ERBEN & CO.,

— MANUFACTURER OF —

Church, Chapel and Parlor

PIPE ORGANS,

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**DECKER BROTHERS'**

MATCHLESS

**PIANOS**

33 Union Square, N. Y.

AGENTS THE WANTED  
**TECHNIPHONE**  
EVERYWHERE.

A substitute for the Piano in all practice; pupil or finished player. Relieves a suffering world from the torture of piano drumming,

and accelerates progress. Address

TECHNIPHONE COMPANY,  
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THE ATTENTION OF PIANISTS IS CALLED TO THE  
**PETERSILEA MUTE PIANO**

as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

PETERSILEA ACADEMY OF MUSIC,

—\* Elocution, Languages and Art, —\*

☛ CIRCULARS SENT TO ANY ADDRESS.

281 COLUMBUS AVENUE, BOSTON.

## THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

☛ Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

## HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

**FISCHER**  
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**PIANOS**  
RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE!

## Trade in Fort Wayne, Ind.

**M**R. J. C. WAGNER, formerly D. H. Baldwin's tuner, and Mr. S. A. Karn, formerly traveling salesman for the same firm, have opened a warehouse. They have taken the agency for Hazleton Brothers, James & Holmstrom, Kranich & Bach, R. M. Bent & Co., pianos, and Wilcox & White organs. Tuning and general repairing will also be a part of their business.

The fine exhibit of the "Packard" organ at the New Orleans Exposition has been placed in the hands of a newly appointed local agent at New Orleans, who will hereafter have control of the company's growing trade in that section of the South. The company has just issued a very neat circular, which contains some very complimentary letters from those handling the Packard organ. "Merit will win" is a pretty good motto—at least, it seems to prove to be in the case of the Fort Wayne Organ Company.

W. F. H.

## Cheek.

**W**E clip the following advertisement from the Danville (Va.) Register:

## \$125 Only!

Will buy a beautiful SQUARE or UPRIGHT PIANO, perfectly new, with all modern improvements. 7½ Octaves, Over-tuning Bass, genuine Ivory keys, &c. Warranted to last as many years as those costing \$500. Call at the residence of J. F. RUECKERT.

A new piano offered at \$125 must, as a matter of course, cost considerably less. It is probably one of the cheapest New York pianos which sell at wholesale at about \$100. Adding to this \$100 the freight charges from New York to Danville, Va., unpacking in Danville, cost of cartage to place of sale and other incidentals, all amounting to from \$10 to \$15, and we find that there is no profit in it, especially when we take into consideration the subsequent results of the sale of such a piano. The innocent purchaser knows nothing about this, but he ought to be told that a piano which can be bought for \$125 when new cannot last as many years as any of those costing \$500, and we believe that the person who makes such a statement as that above is endowed with a facial development of the size of a Mansard roof.

The cheap \$100 pianos made in this city are constructed chiefly of stained whitewood cases and contain a cheap action made by boys and girls under the supervision of a few action-makers. Naturally all the parts, such as the hardware, &c., are of the cheapest grade and the keys are not ivory.

The manufacturers of these pianos would be idiots to put ivory keys in the lowest-grade piano now made. If the piano is of a

higher grade than those selling here at wholesale for about \$100, then a dealer is losing money on the sale if he warrants the piano, and if he is doing business for philanthropic motives, we have nothing more to say.

We have read the following advertisement also

7 OCTAVE PIANOFORTES, PRICE \$20; PAYABLE \$2 monthly; rent \$1.

UNITED STATES FACTORY, 423 Eleventh av.

This is a toy piano; not what is known in common parlance as a pianoforte.

Purchasers will, in this instance, positively find it to their advantage to look everywhere else, and especially to visit the above address first and examine those \$20 pianos before buying.

## Artistic Piano Covers.

**T**HREE grand piano covers were on exhibition a few days ago at the Steinway warehouses, which were made to be placed on the Steinway grand pianos that will be exhibited at the International Inventions Exhibition, London. The material, design, workmanship and taste displayed in these covers were so striking and unique that we devote special time and space to a detailed description of the same.

The cover made for Style A, Steinway grand, is a cardinal red seamless silk plush, the design of which is a drapery of roses all around the sides of the cover, consisting of wreaths of roses, pansies, morning glories and forget-me-nots, entwined with silk bows, all embroidered in relief. Plush ornament trimmings are attached and the cover is satin-lined.

The cover for Style B is of a new shade, just imported from Paris, enjoying the suggestive name of Moonlight in the Valley. All the embroidered work on this most artistic cover is very clever. The design on the front of the cover consisted of roses and forget-me-nots, and a carrier pigeon, followed by a swallow. On the side of the cover generally offered to view the design is a cobweb worked in silver, containing a spider and a captured butterfly, and birds of paradise, flying swallows and heraldic figures. Gold bullion-drops to match the embroidery and plush give the cover a very rich appearance.

The cover on Style D, grand, is blue silk plush of arabesque daisy design running all around the cover, the arabesque figure of bold embroidery work giving the cover a substantial and heavy appearance. On the front of this cover is embroidered a triangle with a spray of laurel leaves and three bees. Heavy fringes adorn the cover, and it is lined with old-gold satin.

The above-described handsome and, we may add, remarkable covers were made by the firm of T. F. Kraemer & Co., No. 103 East Fourteenth street, New York, who can be assured that their product will attract universal attention at the Exhibition in Lon-

don. Mrs. Kraemer deserves special mention, as the covers were made by her and under her personal supervision, and as no such covers have ever before been made, that fact alone is sufficient reward for her labors.

## Sturtevant &amp; Co.

**T**HE successors of the piano makers, Lighte & Ernst, Messrs. Sturtevant & Co., occupy the old factory in West Forty-third street, and are making pianos, using the same scales formerly used by Lighte & Ernst, and have made such improvements as are conformable with the times. The firm consists of Mr. J. W. Sturtevant and Mr. A. B. Kellogg. Mr. Sturtevant learned piano manufacturing under the direction of his father, Mr. Sumner Sturtevant, now in the factory, who has been for more than forty years engaged in making pianos.

Mr. Sturtevant, Sr., worked at Nunn's & Clark's and Pierson's, and has given his son thorough instruction in piano building.

The firm invites dealers and others interested in piano manufacture to visit the factory.

## Piano and Organ Swindler.

**P**ARKERSBURG, W. Va., April 11.—T. H. C. Fitzhugh, of Chicago, is very much wanted in these parts. For some months he has been selling pianos and organs in the counties adjoining at very low rates, taking a small amount in cash and the balance in long-time notes. Fitzhugh disappeared a few days ago, and then many persons began to be anxious. He sold T. C. Wells, of St. Mary's, a piano, and took as part payment a note for \$400. A short time ago he discounted this note at a Wheeling bank. A few days later he called on Wells and presented a forged copy of the note so cleverly done that Wells did not detect the fraud, offered it at a good discount, and Wells bought it up. In this one deal Fitzhugh got \$700 in cash. It is supposed that he forwarded the organ company a forged note. Fitzhugh's victims number scores, and it is estimated that he is from \$3,000 to \$6,000 ahead on his game.

## FOR SALE—A SHEET MUSIC BUSINESS

IN A GOOD CITY OF OVER 20,000 INHABITANTS.

With opportunity of connecting the agency of our line of instruments with the same. A first-class opportunity for a man with small capital desirous of establishing himself in a good business. Address

D. H. BALDWIN & CO., Cincinnati, Ohio.

**W**ANTED—FIRST CLASS GUITAR MAKERS; those who thoroughly understand all branches of the business, including polishing; steady employment to right parties. Address WASHBURN, Post office box 2,920, city.

# THE HARDMAN



## P I A N O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequaled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

## Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess **PHENOMENAL DURABILITY.**

They are of **FAULTLESS CONSTRUCTION.**

They are **SOLD AT MODEST PRICES.**

**HARDMAN, PECK & CO., Manufacturers.**

**FACTORIES, 11th & 12th Aves., 48th & 49th Sts., NEW YORK.** | **WAREROOMS, 146 Fifth Avenue, above 19th St. NEW YORK.**

## PALACE ORGANS

**THE BEST IN THE WORLD.**

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequaled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

**LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.**

## Emmons Hamlin.

MR. EMMONS HAMLIN, one of the founders and active managers of the Mason & Hamlin Organ and Piano Company, died at the Parker House, Boston, April 8, from pneumonia, with which he had been ill nine days. Mr. Hamlin was born in Rome, N. Y., November 16, 1821, and was consequently in his sixty-fourth year. Early in life his attention was turned to mechanical pursuits, for which he showed much aptness and in which he soon acquired great skill. He seemed to be especially interested in musical instruments, and while quite a young man became foreman of the melodeon factory of Prince & Co., in Buffalo. It was while in this position that he made his first great improvement in reed instruments. The melodeon of that time was not an attractive instrument, and was tolerated only because there was nothing better to fill its place. Its tones were thin and reedy, produced by imperfect reeds, left wholly without voicing. It was then considered the desideratum to leave the tongue of the reed as flat as possible, fitting it exactly to the aperture in the block in which it was to vibrate, bending it toward the head only sufficient to bring it within the edge of this aperture. Mr. Hamlin discovered that by differently shaping the tongue of the reed the quality of the tone could be considerably modified, and that by both twisting and bending it in a certain manner the quality could be materially improved—rendered more round, smooth, pipe-like. Having developed his system by careful experiment, he voiced the reeds of a melodeon in accordance, and then called up Mr. Prince, to whom he had said nothing of the matter, to see if he could detect any difference. Mr. Prince was delighted, pronounced the improvement wonderful, and it was immediately adopted in all their instruments. This was the beginning of the art of voicing reeds, now universally practised in America and largely in Europe.

In 1854 Mr. Hamlin formed a partnership with Mr. Henry Mason for the manufacture of melodeons and similar instruments in Boston. This was the beginning of the firm of Mason & Hamlin, afterward the Mason & Hamlin Organ and Piano Company, which has achieved so great a success. Many improvements were effected by them in reed instruments. Especially in 1861 a new form was given to the melodeon, and a return to the name organ or cabinet organ effected. Mr. Hamlin has always continued one of three active managers, who, indeed, own most of the stock of the company. During the last ten years of his life Mr. Hamlin had not given close personal attention to the manufacture of organs. This he preferred to leave to the various heads of departments of the company, to whom he accredited more practical skill in their special matters than he himself had, some of them having been associated with the business from its very commencement. Of late years Mr. Hamlin was more interested in the manufacture of pianos, and to him is in some measure due the marked success of the company already accomplished in the production of these instruments.

In his business relations Mr. Hamlin commanded in a high degree the confidence and affection of his employees and associates. In a letter to a friend since his death, one of the foremen of the factory alludes especially to his "kind, quiet demeanor, gentlemanly bearing and wise counsel" as having especially endeared him to his associates.

Mr. Hamlin resided in Winchester, Mass., where he had an elegant home, and a collection of pictures which, though not large, was one of the finest in New England in quality. It was one of Mr. Hamlin's peculiarities that he was never satisfied with anything less than the very best in whatever interested him.

He was a liberal patron of art, and several young musicians owe their education in the musical centres of Europe to his liberality.

Mr. Hamlin left no will, and his handsome estate will be inherited by his wife and only daughter.

Last Friday the employees of the Mason & Hamlin Organ and Piano Company, at a meeting, passed the following resolutions:

*Whereas*, We are deeply pained by the sudden death of our late Mr. Emmons Hamlin, who has been a leader among us for the past thirty-one years, whose wise counsel we have so long and profitably enjoyed, and whose modest and gentlemanly bearing endeared him to all;

*Resolved*, That we herein testify our profound sense of the loss we have sustained by this sad event; that we recognize, in a great measure, the wisdom of his counsel and mechanical skill in developing the large business with which he has been so long connected;

*Resolved*, That we recall with feelings of tenderness his quiet manner, just and uniform courtesy to all in his employ, and especially his integrity of purpose and unostentatious charity in many ways, and that we extend to his bereaved family our heartfelt sympathy in this time of affliction.

The funeral services took place at Winchester, Mass., last Saturday, April 11, at 1:30 P. M., and were of a most impressive character. In addition to one hundred and seventy-five employees from the factory, and many friends, there were present Mr. Henry Mason, Mr. James W. Currier, Mr. Edward P. Mason, and Mr. James Hollier, the latter three gentlemen from the New York branch, which, together with all the establishments of the company, was closed.

The following program was rendered by the Ruggles Street Church Quartet: "Remember Now Thy Creator," by Rhoades; "Come Unto Me," by Meek, and "Gathering Them Home, One by One," by W. O. Perkins. The quartet consists of Mr. Herbert O. Johnson, first tenor; Mr. William T. Meek, second tenor; Mr. George H. Remele, first base, and Mr. George R. Clark, second base, who sang these numbers with remarkable effect, giving

them an interpretation which in sentiment was befitting the solemn occasion, and, from a musical point of view, nearly faultless.

The body of Mr. Hamlin was placed in the receiving vault of the Winchester cemetery.

## Chickering and the Pedestal Fund.

THE following letter will be read with interest. The New York World is collecting money for the balance required to erect the pedestal of the Bartholdi statue:

To the Editor of the World:

Herewith we send our check for \$52.50, being amount subscribed by the employees of Chickering & Sons toward the Bartholdi Pedestal Fund, which please place to their credit. We desire to express our appreciation of your noble efforts in this very worthy and patriotic cause, and for that purpose would be pleased to tender the use of Chickering Hall, free of all cost, any afternoon or evening not previously engaged, for one or more concerts, lectures or any suitable entertainments, the proceeds of which to be given to this fund. Trusting that your efforts may meet with the success they so justly deserve, we remain, very respectfully yours,

CHICKERING & SONS.  
Names accompanying the above as follows: Cash, \$10; T. J. Gildemeister, \$5; H. R. de Malignon, \$1; A. A. Ashforth and William P. Lincoln, \$5 each; William Kemmer, John McLoughlin, James A. Mulligan, H. S. Griffin, Patrick Crowe, J. F. Horan, Isaac Adams, C. W. Nash, H. W. Brown, E. Ashforth and G. W. Neill, \$1 each; William Hollinde, 50 cents; Robert F. Marius and Rubenbek, 25 cents each; William J. Crane, E. G. Gottschalk and John R. Moss, \$5 each; C. M. Clough, Osborne, J. Forrest, S. Barndollar, E. Hollinde, C. A. Hurlbutt and H. Eichorn, \$1 each; V. Eichorn, 50 cents, and Club, \$1.

## Angels Singing.

A TOUCHING incident is related of a little child whose mother was playing on a Hazelton upright piano, which she had purchased at Pearson's music house, No. 19 North Pennsylvania street. It imagined it heard angels singing in the piano, and the lady could with difficulty convince the little one that, instead of angels singing, it was the remarkable singing quality of tone characteristic of these celebrated instruments, which are fast winning their way into the hearts and hands of hundreds of our best families whose home circles are so many permanent centres of refined taste.—*Indianapolis Sentinel*.

## On the Stencil Piano.

CASTLE, N. Y., April 3, 1885.

Editors Musical Courier:

FOR many years past I have often thought of the different systems of stenciling pianos and selling them. But you have the honor of being the first to clearly classify and describe said system.

Now, I have sold several thousand stencil pianos within the past thirty years, and in a manner that I felt was perfectly justifiable and right. My stencils have been as follows, viz.: "Manufactured by J. P. Hale, New York, for W. F. Graves, Castle, N. Y.," or other maker's name used in some manner on that maker's pianos. I planted myself on the rock that this was the truth, the whole truth and nothing but the truth. But it is quite different when, like Beatty, or Mackie, or McEwen and twenty others I could name, a dealer issues catalogues, cuts, pictures of factories, all pretending that he owns a factory and manufactures pianos, when, in truth, he is simply buying pianos and putting his own name on them and doing all in his power to conceal the name of the real maker, while he palms off each piano for a higher grade than it really is. You will remember that I wrote to expose Beatty.

I am surprised to read, in your "Bit of History," that McEwen sympathized with your efforts to expose Beatty, for in 1882, just before he went into business for himself at my warehouses here, he said Beatty was the most successful man in the business, and he (McEwen) was going into business on a similar system, &c., &c.; that all the efforts to crush out Beatty had only helped him, and his success proved it was on a good system. Soon after your exposures of Beatty, and especially your published letters from those he had swindled, which you continued and refused his bribes, instead of selling yourself, as other music papers had done before, and the result was, "Beatty's Bubble Burst." And the credit belongs to THE MUSICAL COURIER. So, in all things, speak the truth, without fear or favor. Only be sure it is truth, and you can prove it, and your efforts will continue to be invaluable to all honest men in the trade.

Respectfully, W. F. GRAVES.

Mr. Graves is, as usual, correct. We are not surprised to know that McEwen made such a statement; in fact, one day last year while speaking of Beatty, "Mac," as the boys call him, said to us that after all Beatty was not such a bad fellow, and that since his mercantile departure "the organ business was busted." We believe that McEwen was in real sympathy with Beatty, as his action proves, and also his stencil business racket, as it is called in the warehouses, Nos. 7 and 9 West Fourteenth street.

Mr. Charles Taylor, Mr. McEwen's partner, has been opposed to the stencil "racket" all along.

However, it appears that THE MUSICAL COURIER has stirred up another hornet's nest, as brother Fox, in his elegant Lake Michigan diction, terms it. McEwen pianos are now about to be of one make and of a much higher grade, for a contract is ready to be signed by the firm with the Sterling Organ Company, who are going into piano manufacturing to supply all the McEwen pianos. This is an excellent move. McEwen has been telling us as far back as last summer that the Sterling Organ Company was at that time making pianos. We published his statement, not doubting it in the least, but as we now know, it is not true and it was not true at the time McEwen told us, and he, of course, knew that it was not true. But a little thing like

that does not trouble McEwen, notwithstanding the excellent advice of Mr. Charles Taylor, who, by the way, is known as a man of veracity.

This latest information comes from so reliable a source as Mr. Rufus Blake, who says that all arrangements have been perfected to make a good upright piano at the Derby factory, and that piano will be the McEwen piano of the future.

That is a great step in advance. The Derby McEwen piano will be ready about July 1. Pending its construction E. H. McEwen & Co. will continue to sell pianos and call them McEwen and "Paris" pianos.

That is bad, very bad business, which cannot be rectified by giving Freund a full-page advertisement, although the sympathy between Freund and McEwen is very natural. McEwen believed in the Beatty system, as Mr. Graves says, and Freund believed in it too, as he made an advertising contract with Beatty for \$1,000 to help push his goods.

## Communication.

WORCESTER, Mass., April 9.

Editors Musical Courier:

DEAR SIRS—We noticed in the last issue of THE MUSICAL COURIER an article in reference to Mr. A. H. Hammond and the Worcester Organ Company.

We consider this article to be a wilful misrepresentation of the facts in the matter, and we desire your immediate correction of the same.

Our transaction with Mr. Hammond is a matter of public record, and your assertion that judgment and notes were given by us is false, and the tendency would be to injure us in the trade. None of the figures given by you are near correct, and while we do not desire to parade our business affairs before the public, we cannot allow your assertions to go without contradiction.

We are satisfied with the bargain we made with Mr. Hammond, who has no more control over or interest in our business than any other person has with whom we have business relations.

Respectfully,  
WORCESTER ORGAN COMPANY.

[The source of information was considered unquestionably reliable by us, otherwise we would not have printed the article.—  
EDITORS MUSICAL COURIER.]

## What the Estey Company Did.

THE only musical establishment in Boston which was closed during the funeral services of the late Emmons Hamlin, with the exception, of course, of the Mason & Hamlin establishments, was the Estey Organ Company's branch, and nearly every employee of the latter was present at Winchester during the services.

Mr. Davis, the manager of the Boston branch, did the same thing at the time of the death of the late Henry F. Miller, and it is indeed a pleasant duty to make record of the fact that there is no establishment in this country where musical instruments are sold where a fairer spirit toward competitors prevails than in this Boston branch of the Esteys. Mr. Davis is a man endowed with a high sense of honor and fair dealing, and he will not permit the good name of a competitor to suffer in order to make a sale. And we say: Good for Davis!

## Exports and Imports—Port of New York.

Week ending November 7, 1884.

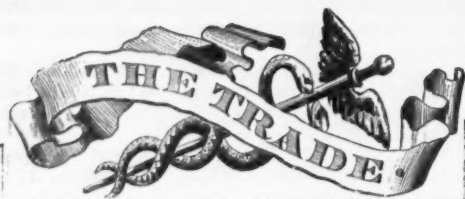
EXPORTS.	
Australia.....	38 organs.....\$2,416
".....	1 piano..... 620
Glasgow.....	2 organs..... 273
London.....	2 cs. sound-boards..... 250
".....	38 organs..... 2,419
".....	1 piano..... 400
Liverpool.....	27 cs. orguinettes..... 500
".....	1 organ..... 100
Antwerp.....	1 piano..... 500
Nova Scotia.....	1 organ..... 55
Newfoundland.....	1 "..... 100
Brazil.....	1 orguINETTE..... 42
Chili.....	1 piano..... 641
Argentine Republic.....	1 cs. music..... 187
Uruguay.....	1 piano..... 250
British West Indies.....	4 "..... 762
".....	1 organ..... 100
Total.....	\$9,615

IMPORTS.	
Miscellaneous musical instruments, &c., 172 pkgs.....	\$16,887

Week ending December 16, 1884.

EXPORTS.	
Liverpool.....	29 organs.....\$1,267
London.....	35 "..... 2,100
Glasgow.....	1 "..... 50
Bremen.....	25 "..... 2,200
Amsterdam.....	1 "..... 220
Hamburg.....	17 pkgs. piano materials..... 990
Hull.....	1 organ..... 50
Christiania.....	4 "..... 300
Copenhagen.....	4 cases organ materials..... 130
Santo Domingo.....	1 piano..... 225
Nova Scotia.....	1 "..... 625
Mexico.....	1 organ..... 67
Venezuela.....	1 piano..... 360
British West Indies.....	3 cases organs..... 69
Total.....	\$8,643

IMPORTS.	
Miscellaneous musical instruments, &c., 213 pkgs.....	\$30,102



—Roe Stephens left his card in our office on Monday.

—James S. Brownlow, dealer in music, &c., Littleton, N. H., has been attached.

—According to *Bradstreet's*, judgment for \$462 has been entered against John C. Freund.

—A "Behning" grand has just been placed in the Main Hotel, Fort Smith, Ark., by R. C. Bollinger, the agent of Behning & Son.

—George R. Bent, of St. John, N. B., is selling out his whole stock of pianos and organs, and intends to remove to Los Angeles, Cal.

—The Emerson Piano Company has recently made the following agencies: L. J. Wheelden, Bangor, Me.; J. Topping, Calais, Me.; Samuel Thurston, Portland, Me., and J. L. Stone, Raleigh, N. C.

—Ramos & Moses, Richmond, Va., publish a Pease circular, giving several pages of testimonials of purchasers and a long list of parties in Virginia who have bought the C. D. Pease & Co. piano.

—W. L. Zimmer & Co., Petersburg, Va., have gone into the piano and organ business. They have selected the "Hazelton" piano as the leader, and will sell Smith American and Palace organs.

—Dealers in New Brunswick and Nova Scotia complain that their territory is made the "slaughter market" of some Ontario manufacturers, who are filling the country with cheap, worthless instruments.

—Ivory, says the *Scientific American*, is bleached by exposing to sunlight. It takes in this way from one month to six months. Exposed to sunlight under a light cover of turpentine, the bleaching may be done in three or four days.

—Mr. J. Edwin Bonn, of Brading, Isle of Wight, has invented a new violin string, the "premier," for which is claimed the advantage that, while possessing all the sonority of the finest gut, it is affected by neither temperature nor damp.

—Augustus Baus & Co. have been incorporated as a stock company, with a capital of \$65,000. Mr. Augustus Baus is president; Mr. Charles Baumeister, vice-president and manager of the factory; Mr. Frank Hertel is treasurer, and Mr. Gustavus

Baylies, Jr., secretary. The new warerooms, No. 58 West Twenty-third street, will be ready for occupancy in about six weeks. It will be fitted up in a very handsome style.

—John M. Smyth, in the furniture business, at No. 162 West Madison street, Chicago, sells the Connor pianos. Mr. Smyth is rated high and enjoys a good credit.

—Mr. George W. Lyon left Chicago last Sunday for Florida to bring Mrs. Lyon, who is ill in Florida, East. He will leave Jacksonville about Thursday or Friday, and be here end of the week.

—The United Varnishers' Union of New York and vicinity has signed the call of the Amalgamated Building Trades Council for the alliance of all trades-unions for the purpose of shortening the hours of labor, and to organize "so that we may enjoy some of the wealth which labor produces," as the circular says.

—John Langford, of Jamestown, N. Y., who, with assets estimated at \$75,000, made an assignment last Saturday to George E. Maltby, is put down as proprietor of Brown Brothers piano manufacturing business, in that town. We do not think that he is proprietor, although he is heavily interested in the business.

—The State and local licenses extorted from traveling men, who go South and to Baltimore and Washington and San Francisco, should be abolished. Traveling men, even those who show no samples, but only the business card of the firm they represent, are in danger of being arrested and subjected to a heavy fine. The whole thing is a nuisance.

—The following advertisement has just appeared:  
**FREE EXCURSION.**

BANKRUPT SALE OF 500 NEW ORGANS,  
VARIOUS STYLES, LESS THAN COST.  
LAST CHANCE.

Excursion tickets \$2.85, allowed purchaser, or write  
BEATTY ORGAN COMPANY,  
Washington, Warren County, N. J.

—Where the employer of a person who wished to procure goods on credit from a dealer, but who had been refused, told the dealer to let his employe have the goods and that he would see the bill paid, the Supreme Court of Georgia held that such promise on the part of the employer was an original undertaking and not an agreement to answer for the debt or default of another within the meaning of the statute of frauds.

#### PATENTS.

Piano agraife, A. Baus..... No. 314,310  
Piano music rack, J. Gramer..... No. 314,375  
Organ reed, M. Gally..... Nos. 314,234, 314,235

—A Boston correspondent of a Western paper writes:

Charles Hamans, representing several of the leading New York piano houses, is making life a burden to the inhabitants of the surrounding cities and towns hereabouts. He is a terror to all the communities wherein he operates, as they know they will have to buy an instrument if he ever makes up his mind that they must do so. Accordingly, when the piano-seller approaches, they hide in the cellar till he has gone. It has been said that he once told

a prospective customer that a certain piano had the "genuine Fairbanks scale, giraffe detachment." This is not true—he says it isn't.

The man representing one New York piano house considers himself very lucky, especially if it is a leading house; then how great must be the bliss of Charles Hamans, who, according to the above, represents "several" of the leading New York piano houses, all of them having pianos with "genuine Fairbanks scale, giraffe detachments?"

—Mr. George Gemünder, Jr., son of the celebrated George Gemünder, of Astoria, will marry Miss Anna Mencken, of Astoria, this evening. George, Jr., thus proves that he is a wise young man.

—Maurice Scherzer, of Philadelphia, wants it recorded that he was in town. We therefore unhesitatingly announce that Mr. Maurice Scherzer, of Philadelphia, has been here and has also returned thither.

—Every firm belonging to the Music Publishers' Association was represented at the annual meeting held at the Gilsey House Tuesday, April 7, with the exception of Mr. Balmer, of Balmer & Weber, of St. Louis, and Mr. D. P. Faulds, Louisville, Ky. The routine business was rapidly finished and the old officers re-elected, and the meeting adjourned.

—We would like to know what the *Chicago Indicator* ever did to crush Beatty? This is a straight question. What did our esteemed Mr. Fox and his paper ever do to crush that fraud? We can afford to give him some credit—in fact, as Jim Cumston would say, it makes us weep to get all the credit, but if we do part with some of it, to whom shall we give part of it?

—Brentano Brothers announce that they have again resumed control of their music department; that they have intimate relations with foreign artists and publishers, which we are glad to know; that they furnish musicians for entertainments, although they do not say with what, and that pianos are sold, rented and tuned, all of which cannot be successfully contradicted.

—Mr. George Steck, with wife, daughters and their governess, left on the steamship Hammonia for Plymouth, England, last Thursday. Mr. Steck and family will spend several months in London, Paris and Switzerland, and will then visit Germany and other countries. He will not return before the end of the year and may remain on the other side of the pond until next summer.

#### Fire.

THE piano factory of John F. Huner, No. 515 West Forty-second street, was destroyed by fire yesterday morning. During the progress of the fire the floor gave way and the pianos tumbled into the cellar, together with a number of firemen, who were, however, saved. The loss is small, as part of the stock was covered by insurance.

# AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

# PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 26 West 23d Street, | Factory, 528 West 43d Street.  
**NEW YORK.**

# WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**455, 457, 459 & 461 WEST 45th STREET;  
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,  
— NEW YORK. —

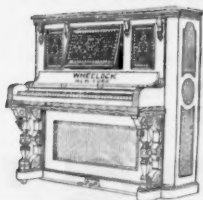
\* ESTABLISHED 1843. \*

WOODWARD &amp; BROWN,

Pianoforte Manufacturers,

No. 175 A TREMONT STREET, BOSTON, MASS.

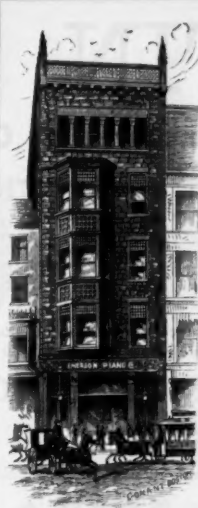
## WHEELLOCK PIANOS



MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREHOUSES:

No. 25 East 14th Street,  
NEW YORK.

## EMERSON PIANO CO.

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

## Piano-Fortes.

MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

— WAREHOUSES —

159 Tremont Street, Boston.

## STULTZ & BAUER, Upright & Square

— MANUFACTURERS OF —

701, 703, 705 & 707 First Ave.,  
NEW YORK

## PIANOS

# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT, \*

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 &amp; 36 UNIVERSITY PLACE, NEW YORK.

## THE LIGHTE & ERNST PIANO

ESTABLISHED 1840.

HIGHEST STANDARD OF WORK  
AND REASONABLE PRICES.Factory: 524 & 526 West 43d St.,  
NEW YORK CITY. **STURTEVANT & CO.,** Manufacturers and Sole  
Successors.

AGENTS WANTED.

## C KURTZMAN, Grand, Square and Upright

— MANUFACTURER OF —

## PIANOFORTES,

106, 108 and 110 Broadway, Buffalo, N. Y.

## BRAMBACH & CO.

MANUFACTURERS OF

## PIANO-FORTES,

12 East 17th Street,  
Between Fifth Avenue & Broadway, NEW YORK.

## The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

1129 CHESTNUT ST., PHILADELPHIA.

ESTABLISHED 1863.

INCORPORATED 1884.

## THE HENRY F. MILLER

BOSTON, MASS.

Upright, Square and Grand

## PIANOS,

And also the PATENT PEDAL UPRIGHT PIANO.

THE MILLER ARTIST GRAND PIANO HAS MADE A PHENOMENAL SUCCESS IN THE  
concerts of Louis Maas, Wm. H. Sherwood, Edmund Neupert, Carlyle Petersilea, T. P. Ryder,  
Constantin Sternberg, Gustave Satter, Calixa Lavallee, Chas. Kunkel, Frank Gilder, Henrietta Maurer,  
S. Liebling, E. B. Perry, Antoine DeKonski and others.

From the Cincinnati Times-Star, Jan. 16, 1885.

Dr. Maas always uses the Artist Grand of the  
HENRY F. MILLER make, upon which he is able to  
accomplish wonders. Frequently he held a single  
note in the melody through a dozen bars of harmonic  
chords, and the note still rang out clear and strong at  
the close.

From the Boston Transcript.

The MILLER Pianos fulfilled their part in the per-  
formance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point  
of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten.  
The beautiful melody was sung by the Piano  
with as much expression as a great artist could give  
it with the voice.

From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely  
if ever, been heard in St. Louis.

From the Musical Courier, New York.

The magnificent MILLER Grand Piano, which we  
have heard used by Maas, Neupert and Sherwood,  
and which in all instances—although subjected to four  
entirely different touches (including our own), and,  
in the case of Neupert, to the most trying tests—  
astonished us through the sonority, richness, power  
and nobility of its tone qualities, and the evenness  
and easy response of its action.

HENRY F. MILLER &amp; SONS PIANO CO.,

MANUFACTORY AT WAKEFIELD, MASS.

Warerooms and Offices at 611 Washington Street, Boston, Mass.

## FREEBORN G. SMITH, Bradbury Piano-Fortes,

— SOLE MANUFACTURER OF —

MANUFACTORY COR. WILLOUGHBY &amp; RAYMOND STREETS, BROOKLYN.

The Old Reliable  
"BRADBURY"  
PIANO.The Old Reliable  
"BRADBURY"  
PIANO.

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

BROOKLYN—684 and 686 Fulton Street.

BROOKLYN—1177 and 1179 Fulton Street.

BROOKLYN, E. D.—32 Fourth Street.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave

BALTIMORE, MD.—9 North Charles Street.

SARATOGA SPRINGS—452 and 454 Broadway

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD.

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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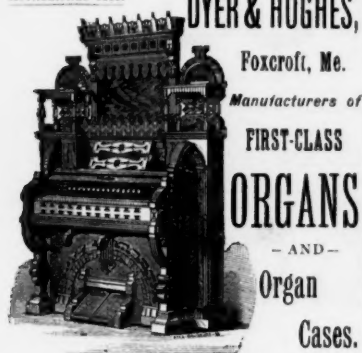
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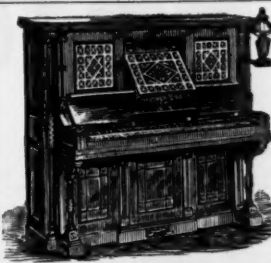
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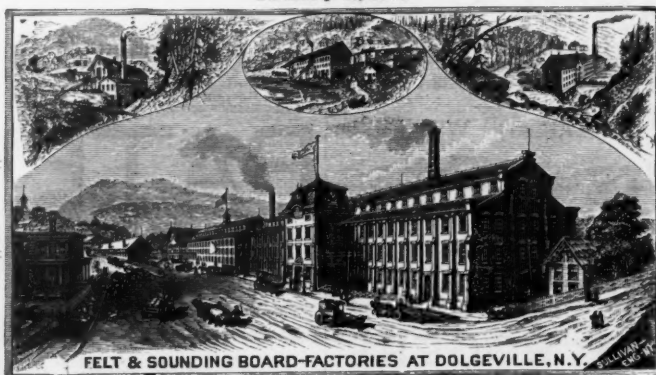


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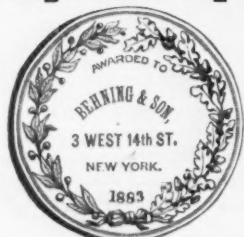
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